Mae West Playscripts Ac. 16, 215 "The Pleasure Man" (1928)

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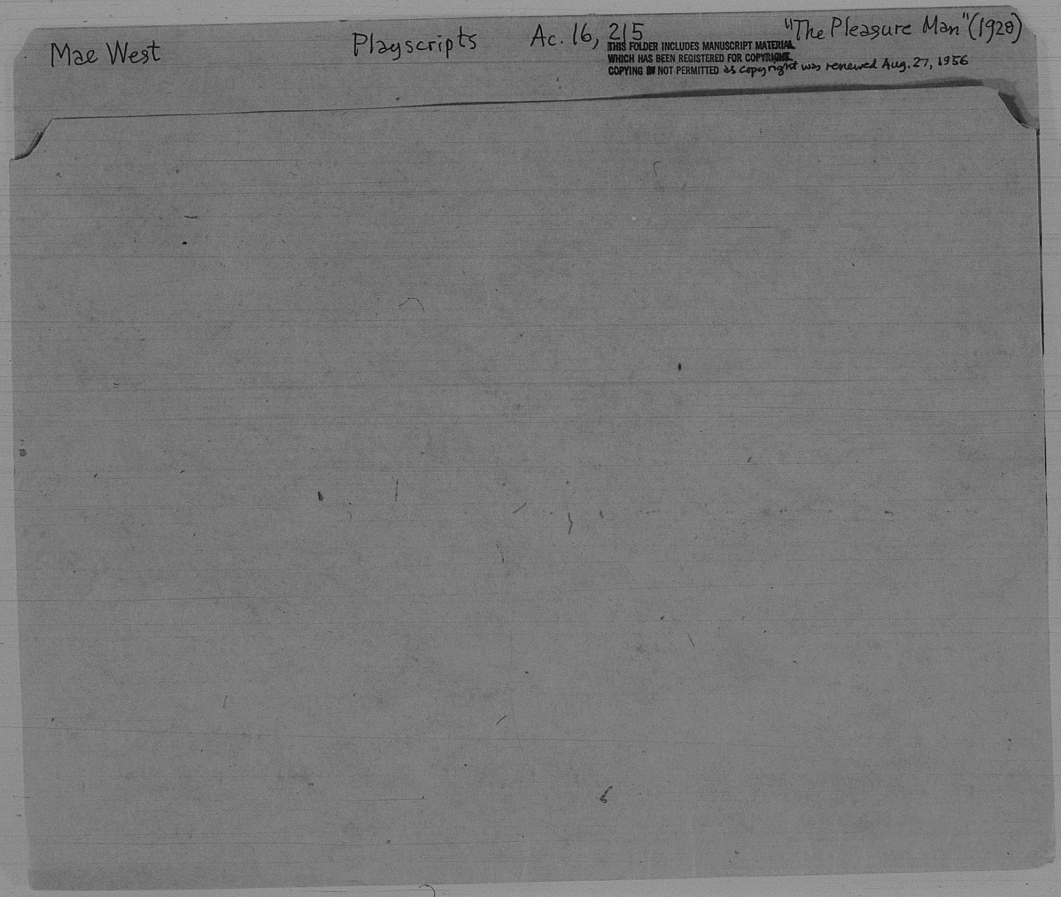

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THE PLEASURE MAN

ACT ONE

By

Mae West

Harding Hotel

West 54th Street

New York City, N.Y.

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ACT ONE

Enter Four Scrubwomen, LIZZIE, MAGGIE, TILLIE, BRIDGET, with their mops and pails. Three from one side, one from the other. The one entering alone, BRIDGET, calls to the Others.

Bridget
Ah, there ye are, me darlins -- what luck? Did thim actors what wuz here last week, leave anythin ' in their rooms?

Maggie
Picture any o' that tribe leavin' anythin' behind 'em but unpaid bills!

Tillie
Yis, an' dirty underwear.

Lizzie
I found somethin' --- a piece o' fish left over from the seal act.

(Seeing BRIDGET hold up a piece of cloth)
What've yer got there, in Heaven's name?

(ALL gather around)

Bridget
(X C.)
Ah, that takes yer eye, does it? Well, it's a bit o' ruffle
(X L.)
offer one o' thim bally dresses. An' I found a rusty nickel in the room that Scotch comedian wuz in.

Maggie
May the Saints preserve us!

Lizzie
Yer better turn it in to the manager, dearie, The bonnie lad'll likely be askin' fer it the nex' time he plays here.

Tillie
Sure, he'd say it was a dollar.

Bridget
No ma'am, I'm keepin' it fer a heirloom to show me great grand-chillern just how careless these Scotchmen is with their money.

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Lizzie
That was a handsome lad what played in that sketch last week. He reminded me o' me poor dead Mike, Lord ha' mercy on 'im.

Maggie
Yus, that wuz because 'e wuz layin' down most o' the time.

Lizzie
Ah, gwan wid ya. Your Jerry ain't so crazy about work.

Maggie
May be so. But he's thoughtful an' kind an' allus sees I got a good job.

Tillie
Now ain't that sweet!

Bridget
Will you two prima donnas stop bein' so temper'mintal?

Lizzie
(Comes down S.)
You're no one to be preachin' Bridge O'Shea. I see you watchin' that good lookin' pianer player. An' what I seen in your eyes --- meant no good.

Bridget
(Rises)
Let me tell you, Lizzie McSwiggin, when I get so old I can't appreciate a good lookin' man, may the Lord forgive me, then I'll make a box fer meself.
(Drinks)

Maggie
(Laughing)
Ye ould Divil! Talkin' as if ye wuz sixteen.

Bridget
Well, I'll admit I'm older nor sixteen, but I got 'it.

Tillie
Yeah -- more than once.

Lizzie
An' you just after layin' away yer fourth husband.

Bridget
It wuzn't my fault he couldn't hold up. Father Reilly says to me, he says, "Bridget O'Shea, you've been rather unfortunate with your husbands." An' I says -- Father, unfortunate is no word for it; I never seen men used up so quick.

Maggie
I wonder what kind o' acts is comin' in this week? I hopes there ain't no animal acts. They mess up the place somethin' terrible.

Tillie
Yeah, what with this and that, all over the place.
(At table, dusting)

Lizzie
I hopes there's acrobats. They's so strong an' clean. It's a pleasure to look at their muscles.

(TILLIE rises, puts chair back)

Bridget
Oh, ho, me darlin'! So you've been havin' a look too!

Lizzie
There ain't no harm in lookin'.

Bridget
No, but I've knowed o' some lookin' that's led to doin'.

Maggie
Bridget, yer a scandal.

Bridget
Oh, I've had me time.

Tillie
Yeah, with the whole Fire Department.

Lizzie
Yus, it's showin' on yer.

Bridget
I'll slap yer sassy mouth, so I will.

Maggie
Ah, she's only risin' yer.

Bridget
I'll rise 'er on the end o' me toe!

Lizzie
Yer will not. Not you an' all yer firemen friends.

Bridget
(Dropping her mop and pushing up sleeve)
I'll lick ye wit' me right hand, ye Orange bastard!

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Tillie
Call in yer cops, Lizzie!

Lizzie
(Swinging her mop)
I'll polish yer upper set wit' this ye Divil's wench!

Maggie
(Shouting)
Howly mother, they're at it agin!

(At the beginning of the argument, the Orchestra enters, takes its place in the pit, and after tuning up, starts to play a Number)

Tillie
(Separating Bridget and Lizzie)

Bridget
(Taking Lizzie's arm, all friendly again)
Say Lizzie, you an' me's as good as anythin' they has on this bill.

Lizzie
Git hot, girls!
(The FOUR take their positions and dance and sing until McALLISTER disperses them)

(Following incidental business of SCRUB-WOMEN, etc. CREW discovered enjoying their antics or performance by McALLISTER)

Steve
What the hell do you think this is, a concert?
(CREW scatter to work as do the SCRUB-WOMEN)
Snap it up you bozos -- Get these lines cleared -- Strike this stuff on stage -- Clear all the lines and tie off. We've got a big act coming in with six hanging pieces.

Bradley
Hey, Steve, is dis thing a production comin' in or just one o' dem things?

Steve
What do you care? Get these battens off these lines.

Voice from Flies
Hey, Steve, you'll have to get three more grips.

Steve
Three more grips? Try and get them. This crew's big enough to handle a circus. So snap into it.
(General stage noises - some hammering)
(Takes advance plots from his pockets - calls Bradley and Grip to whom he hands the respective lists)
This is the light plot of the big act.
(Grip takes it - walks away, looking it over)
These are the light plots of the entire show.

Bradley
(Studying light plots)
I wish these acts would call for some original lighting once in awhile -- Nothing but blue, amber or green spots.
(Studying Dancing Act light plot)
Say, what the hell is this, a Chinese act. I can't make this out, can you Steve?

Steve
(Laughs)
Well, did you ever see anything that an actor laid out that you could understand?

(LEADER enters)

Leader
Good morning, Mac.

Steve
Morning ---

Bradley
(Scrutinizing plot)
Oh, I can make dis out now. Dey got deir own electrician wit' dis act. Dis must be dat bologney's code so nobody kin git wise to his job --- some bozo!

Steve
Yeah, holding down the old job his own way!
(Pointing off stage)
Here's some of the acts arriving now.
(Calls to Crew)
Give a hand to this baggage comin' in.
(Several Grips exit and return tumbling trunks, etc. They're clearing stage - BILL enters -)
Come on you bozos - get busy with these trunks, snap into it.

Bill
(Xes to Steve)
Are you the manager?

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Steve
Yes. Who and what are you?

Bill
I'm the electrician wit' the Dolores and Randall dancin' act.

Steve
Is the act in yet?

Bill
They stopped off to get sumpin' to eat --- they'll be in any time, now.

Steve
(Calls Bradley)
Hey, Bradley, take care of this fellow -- he's the electrician on that "Follies" act.

Bradley
(To Bill, as STEVE turns and directs something on stage for a moment)
Whatcha bringin' in?

Bill
I got two babies, three olivettes -- moon-box and a water and cloud machine. Guess we can use the house bunches, eh?

Bradley
Yeah, but don't forget, we don't supply spiders or cables.

Bill
Aw, dat's all oke, I got all dat stuff wit' me. Dis is a regular act. And say youse guys wants to get an eyeful of dis act.
(Turns to STEVE, who has just Xed to them)
Listen, boss, you never seen such lightin' in all your young career -- Don't care whose acts yer seen -- some lightin' on dis act.
(Pompously)
I laid it all out myself, too.

Steve
Yeah, well, what do you want me to do about it?

Bill
Yeah -- dere ain't nuttin' fer youse to do -- yer see I used to work at dere Hip in New York -- Why de---

Steve
Oh, - tell that to Bradley.

Bradley
What's dat a teeayter?

(STEVE Xes to Crew -- during this dialog the CREW is swinging trunks, drapes, general crew work -- crack wise ad lib between set dialog)

Bill
Aw, gee, dat's right, I couldn't expect you to know dat.

Bradley
Yeah -- but dere's one thing dat I do know -- dis ain't no Hip and from your bologney I think you're full o' hop. Where's yer union travellin' card?

Bill
I didn't use a card last week --- Is der union strong out dis way?

Bradley
Yer damn right dey're strong out dis way -- yer gonna use a card dis week.

Steve
Hey -- Stan -- where's Stan?

Grip
(BILL fumbles in pockets for card which he hasn't got)
(STEVE turns from him, gives ad lib direction of swinging scenery, - the ELECTRICIAN goes over to some apparatus and is about to haul it out when he is noticed by BRADLEY who shouts at him and Xes to him)
Hey, lay off o' dat stuff -- where der hell is your card? Tryin' to pull a fast one around here?

Bill
Gee, I can't find it -- I ain't got me card wit' me.

Bradley
Well, den dere ain't gonna be no act.

(STEVE Xes to them inquiringly)

Bill
What do ya mean, no act?

Steve
Just what he said. No union card, no act -- That's quite clear, isn't it?

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Bill
No, it ain't. Explain it, explain it.
(With show of bravado)

Steve
You have all the explanation necessary.
(Xes to stage business)

Bradley
Say -- you heel, do you want me to get fined a hundred smackers fer lettin' a wise-guy pull in here wit'out a card? Where do you get dat stuff -- in der hip?

Bill
Well what do yer want me to do?

Bradley
Why join der union -- join der union wise guy --,- it's der only way yer kin work here.

(Hammering starts -- STEVE fretfully looks at watch)

Bill
Gee, I can't join der union in dis town.

Bradley
Well, dat's your grief, Hippy.
(He Xes to crew and stage business)

Steve
Hey -- Stop that noise -- Where 's Stan -- Hey Stan ---

(STAN enters -- and follows panting business)

Steve
(STAN Xes L.)
What's the matter? What you panting for?

Stan
That ain't panting -- that's passion.

Steve
Say -- what's the idea of goin' round with one black and one tan shoe?

Stan
A woman lied to me, she said there was nobody home.
(To Grid.)
Take yer long line up - change No. 4 over to No. 12.

(STAN turns to Steve)

Steve
Remember that Prima Donna. She's coming back. I want you to look after her.

Stan
Don't forget I got rheumatism. Hey - shorten that long line--

Steve
Here --- what did you say about swimming? When was it first invented?

Stan
Two Scotchmen came to a Toll gate.

Steve
Oh - get to work.

Stan
That was a parky lunch last week ---
(Ad lib)
Say, do you remember dat team o' hoofers --- well, neider of dem guys dare go near Chicago, New York or any of the big time yokel-takers.

Steve
Why not?

Stan NOISE
De little one's afraid o' meetin' a wife -- yer see he always marries a new dame wit'out shootin' the last one -- and de partner, der big bimbo -- well he just forgits to marry 'em at all.

Steve
Cut out that noise over there.
(THEY don't stop)
Where the hell are these acts? It's ten-thirty.

Leader
Yeah, we've always got to wait. You'd think they were Dukes or Earls or maybe Queens....

(Enter PARADISE DUPONT tripping lightly)

been Paradise
Whoops! I've/discovered, Royalty has arrived dearie.

Steve
(Xing to Paradise)
Who are you and what do you do?

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Paradise
O --- Oh! I'm the Bird of Paradise and my four Manly-kins.

Steve
Well, what do you do?

(Enter STANLEY loaded with props)

Paradise
Well, for God sakes, what do you think I do?

Steve
I'm not thinking --- I'm asking ---

Stan.
(Down S.)
He chases butterflies on the dewy grass.
(Illustrates)
And makes delicious fudge on Sundays and holidays.
(Up to table)

Steve
What kind of an act do you do?

Paradise
Oh, I get down on my knees, -- and sing a couple of Mammy songs... you see I'm a character imperson-eater.

Steve
A what?

(Enter TWO BOYS of Paradise Co.)

Paradise
A female impersonator.

(Enter TWO BOYS - X L.)

Steve
I guessed as much.

Stan.
Have you had your cream puff this morning?
(Down S. R.)

Paradise
Oh, I always eat early --
(To Steve)
You know it's the early bird that catches the worm, dearie.

Steve
Dearie, hell.

Steve (Cont'd)
(Advances threateningly)
I'm Mr. McAllister to you.

Paradise
Mercy Mac, you're a terrible villain, don't you dare strike me, or I'll scream.

Steve
You'd better get your stuff arranged with the leader, third place on the bill.

Paradise
Oh Mac, you place me in a very awkward position, I always get a better spot than that. Sound your A Professor, I'm coming.
(Crash) CRASH
My God, things are falling in this town already.

CRASH

Small Timer
(Enters R., with his WIFE, greets McAllister)
(Off stage)
Don't worry Honey, we've no opposition on the bill, we shall probably be the hit of the show.
(Enters)

McAllister
Hello Edgar, back with us again.

Small Timer
Seems as if I was in stock here.

McAllister
How are you?

Small Timer
I'm clever, how are you? How's business?

McAllister
Not bad.

Small Timer
That's good.

McAllister
How's your act?

Stanley
That's bad.

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Small Timer
No -- good.

McAllister
No, good, great. But you wouldn't know the act, it's all changed. I've got a ukelele in the act.

(FOUR BOYS enter, giggling)

1st Boy
(Xes to Stanley - whispers)

Stanley
Right down those steps in the corner.

1st Boy
Thank you so much.

(2nd BOY Xes to Stan., whispers)

Stanley
I've told you, down those steps.

2nd Boy
Thank you, you're so good to me.

(3rd BOY Xes to Stan.)

Stanley
I've told you three times, you poor thing, you must be suffering.
(Pushes him down stage L.)
Down those steps.

(BOY exits - STAN. Xes C.)

Steve
What did he want, Stan?

Stanley
Wanted to know where the music room was.

Steve
Where did you come in from Edgar?

Small Timer
Peoria. And if you think you're funny, play that town. They'll take all the go out of you.

Steve
Do they feature the vaudeville there?

Small Timer
No, they just say "and vaudeville". Last week they had -- the hell with the blue laws and vaudeville.

(HOOFERS become very noisy and other stage noises annoy PARADISE)

Paradise
You-oo-oo, Mac.
(MAC doesn't hear the first call)
My God, Mac, you'd think I was on the firing line. I'll be shell-shocked before the second chorus. You'd think they worked the effects for "What Price Glory".

Stan.
(To Crew)
Lay off the racket, you're throttling the canary.
(To Hoofers)
And don't lay your dogs down so heavy.

Steve
(To Paradise)
Go ahead with your rehearsal, the boys won't annoy you.

Stan.
And don't you annoy the boys, Violet.

Paradise
Lavender, maybe but violet never.

Bradley
(Enters, crossing to Paradise)
What are the light cues in your act?

Paradise
It's on the plot... but if you have magenta gelatines, please use them instead of the green, green is so cold -- and I must have the warm colour, it's much more artistic.

Bradley
We got all them colours.

Paradise
And I use a colour wheel on the promanade, if you've got one.

Bradley
We got that too, is that all?

Paradise
That's all -- thank you.

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Bradley
That sets you.
(Exits)

Small Timer
(D.S. to Leader)
Hello.

Leader
Do you want to rehearse?

Small Timer
I guess I'd better. Now, the wife and I open the act with a lot of cross fire talk and when I kick the wife in the face - you play "Together".

Leader
You don't think we'd play separate?

Small Timer
No, I mean the song, "Together". Has that been sung here?

Leader
Every week for the past six months.

Small Timer
(STANLEY Xes R.)
Oh, I do it different.
(To Stanley)
Hey -- got a cigarette?

Stanley
Plenty.
(Exits)

Small Timer
I bet he's a great guy. You know a stage hand hung himself in my dressing room last week, you can imagine how I felt, when I came in and found him hanging to the pipes.

Leader
Did you cut him down?

Small Timer
Well, not right away, he wasn't dear yet. Now, after we sing this song---

Stanley
(Enters from L.)
You go straight to your dressing room.

Small Timer
No, we take a lot of bows.

Stanley
You take 'em -- where do you get 'em from? Say, how did you get on the stage?

Small Timer
I fell out of the balcony.

Stanley
Well, why don't you get on to yourself and get back to your trade?

Small Timer
I'm at my trade, my father was an actor and my grandfather was an actor.

Stanley
I suppose if your father and grandfather were bums -- you'd be a bum?

Small Timer
No - I'd be a stage hand.

Stanley
Have a cigar --
(Hands him a cigar)
I don't want to be near when you light it.
(Exits)

Bradley
(Enters Right)
Do you use the spot in your act.

Small Timer
I never put the audience in the dark - I want to get some applause.

Bradley
What has a spotlight got to do with applause?

Small Timer
Well, the average fellow that goes to a show takes a girl with him and if you put them in the dark, that guy does everything with his hands but applaud.

Bradley
Your act must be worse than last time.

First Hoofer
(To Small Timer)
Have you finished your rehearsal?

Small Timer
Yes, I've finished -- oh, hello Chuck, gee I got some new gags

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Small Timer (Cont'd)

I'll show you.
(Ad lib - X R.)

First Hoofer

Thanks, why don't you put some in your own show.
(To Leader)
That guy couldn't show steps to a stoop.
(HOOFERS rehearse steps)
(As First Hoofer exits)
Hey, Stan, when do we go on?

Stanley

You're deucin' it.

Hoofer

"Tanks".
(Exits)

Bradley

(Offstage)
Hey, you hoofers youse use a spotlight in your act?

Hoofer

(Off stage)
Just use de flood.

(Enter TERRILL, followed by JAPANESE VALET with luggage)
(Takes position right center and poses)

Terrill

Set down the bags, Nikko.

Nikko

All right.

Terrill

(Selecting cigarette from case)
A light, Nikko.
(NIKKO strikes match and lights cigarette)
Tell that fellow over there I'd like to speak with him.
(Indicating Steve)

Nikko

(Xes to Steve)
Mister Terrill want talk - talk with you, Honourable Sir.

Steve

What are you - a wire walker?

Nikko

Mister Terrill want talk with you, Honourable Sir.

Steve

There's no wire walker billed this week.

Nikko

(Points to Terrill)
Make talk - you - Mister Terrill - make talk. You speak English?

Steve

Do I speak English? Why the hell didn't you say so.
(Xes to Terrill)
What's the idea of sending that moon-faced kimona over to me? Is he your interpreter?

Terrill

My valet. Merely my valet. He saves me many extra steps. I suppose I'm dressing in No. 1 as usual. I'm topping the bill here, you know.

Steve

Yeah - you are. God knows why. How you come to be booked as a headliner is beyond me.

Terrill

My dear fellow, if I had to worry about the criticisms of stage hands, I wouldn't be a headliner. However, I don't play to stagehands and, as you know, I pack them in everywhere I appear. The women come in droves to see me. There's the answer - what more could be said?

Steve

There's a whole lot could be said - about you - but it would take all day for me to tell you. But watch out, Terrill, no nonsense this trip.

Terrill

It's No. 1. then, isn't it? Nikko, take these bags into No. 1. dressing room.

Nikko

All right, - I do.
(Exits with bags)

(BOBBY enters right with bag - sees TERRILL, who Xes to her. She puts bag down)

Terrill

Hello, honey. Hello, there. Are you with the dancing act coming in?

Bobby
Yes, with Dolores and Randall.

Terrill
Oh, Dolores and Randall? I didn't know they - - well, well, that's fine. It must be a great act if you're in it. Oh, my name's Terrill - Rodney Terrill - you've heard of me, of course. Call me Rod. Your name is -?

Bobby
Bobby.

Terrill
Now, I thought you'd have a cute name like that. Bobby - so musical, it seems to ripple off the tongue.
(Takes her hand)
Weren't you with Gus Edwards?

Bobby
No, this is the first act I've ever been in. I've never been away from home before. I went to dancing school.

Terrill
Oh yes -- I bet you dance beautifully. You would. You've got grace and poise. I noticed that as soon as you came in. How long have you been with the act, dear?

Bobby
Only two weeks. This is my first time away from home.

Terrill
(Looks around)
Ahh, I see. Have you got your Mother with you?

Bobby
Oh, no.

Terrill
Well, that's lovely, lovely. Striking out by yourself, eh? Beginning your career all on your own. That's lovely. You'll get along.
(Indicates bag)
This bothers you.
(Puts bag down)
You'll be a success, if you don't lose your sense of humor. Don't have anything to do with men that aren't sincere. They're apt to tell you anything. How about taking a little dinner with me some night while you're here?

Bobby
Well, I don't know.

Terrill
Oh come, Bobby. Actors eat, you know, despite the old crack about starving showfolk. I'll bet you eat prettily too. I'd lowe to see those little teeth of yours munching on some - you know they are beautiful teeth - and those lips. Gee, what lips. What beautiful hair you have! Ziegfeld would go wild about you. Say, you'll have dinner with me, tonight, eh?

Bobby
All right - Rod.
(Starts to go - looks back)

Terrill
That's the spirit.
(Throws kiss to her)

(As BOBBY exits, FLO enters - THEY collide)

Flo
What the hell's the matter with you? Hello, Rod.

Terrill
Hello, Flo. Lord, I'm glad to see you. I've missed you terribly. I was beginning to think we'd never meet again. The thought nearly drove me mad.
(Takes her hand)

Flo
Yeah?

Terrill
Did you get my letters?

Flo
No. Did you mail 'em in a waste basket.

Terrill
How can you say a thing like that, dear. I'm surprised. Of course, I sent you a letter. Three letters in fact. In one of them, I enclosed a new photograph.

Flo
Who of?

Terrill
Me, of course. I had it taken especially for you, I'm frightfully sorry you didn't get it. I haven't any more of them.

Flo
Well, that's too bad.

Terrill

Oh, Flo. I've laid awake nights thinking about you. I've dreamed about you, too - a thousand times. I've gone over in my mind our hours together -- do you - remember them, too?

Flo

I couldn't very easily forget them. They made so big an impression on me - then.

Terrill

Now that we're together again - God, what times we'll have.

Flo

How about tonight - will you take me to dinner?

Terrill

Tonight? Let me see - tonight. No, Flo, I can't - I've got some very important business to attend to - I'll take you to lunch after rehearsal this morning.

Flo

Are you sure you can't take me to dinner tonight because you've already dated up some other Jane.

Terrill

Now, Flo - how could you think so hard of me? You know you're the only one for me and -

Flo

Weren't you just talking to Bobby as I came in?

Terrill

Bobby? Who is Bobby? You mean that girl who went out as you came in? Don't be silly. I just asked her what act she was in and when she told me she was with Dolores and Randall, I was overjoyed because I knew then that you'd be here -
(Kisses her hand)
- now listen dear, when rehearsals are over, we'll go to some nice little place I know and have lunch. I'm dying to hold you in my arms again, sweetheart.

Flo

I thought we were going just for lunch.

Terrill

We'll have that too.

Flo

(Going)
Don't forget I'm hungry.
(Exits)

Terrill

You'll be fed.

(SCRUBWOMAN enters, crosses right, pauses, looks around, TERRILL sees her, turns away, SCRUBWOMAN exits)

(Enter STANLEY - Xes right)

Stanley

Hey, you missed one.
(Exits)

Steve

(Enters - to Terrill)
Still up to your old tricks? Listen Terrill, I know your kind and I don't have a hell of a lot of use for them either. I want to tell you something. I don't want any visiting in the dressing rooms while you're on the bill this trip, or I'll- - - throw you out of here on your neck.

Terrill

I told you before I do not play to stage hands neither do I take my moral instructions from any stage hands.

Steve

Now wait a minute. While you're playing this house you're going to obey the rules I make here. Now if you've got anything to rehearse, get it over with.
(Indicates Orchestra)
You've got the spot position on the bill -- fifth place.

(TERRILL goes to Leader, arranges for rehearsal -- STEVE Xes to Girls)

Terrill

That's as it should be.
(X to Leader)

Steve

Are you girls with Dolores & Randall?

Girls

(Together)
Yes.

Steve

Well, you girls are dressing in No. 14.
(GIRLS start picking up their bags, etc.
Enter MR. and MRS. RIPLEY HETHERINGTON -
THEY stand by as STEVE talks to the Girls)
Now before you girls go to your dressing room, let me tell

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Steve (Cont'd)
you something. This goes particularly for this theatre. But if you are the nice girls that I think Mr. Randall, would pick for his act, then I'm certain that you won't forget it in any theatre you play.

Bobby
Mr. McAllister, you don't think ---

Steve
Now young lady, I'm not thinking about it. It is a rule of this house that we do not permit community visiting in the dressing rooms. I don't have much trouble in the theatre because I find the majority of performers on the bills are very decent people and I'm only telling you girls this now, because I saw the little byplay between a couple of you girls and that man -- Terrill. I'm quite certain you only wanted to seem smart and chic. Am I right? Now run along and don't forget.

(THE GIRLS have mingled expressions of feeling -- indignation, embarrassment, guilt. MR. and MRS. HETHERINGTON exchange knowing glances and gestures -- whisper to each other)

Maybelle
Thank you very much, Mr. McAllister.

Flo
You can be sure, Mr. McAllister, we won't forget.
(Exit with Bags)

Hetherington
Mr. McAllister -- It is an extreme pleasure to Mrs. Hetherington and myself to be playing once again in your theatre. I sent ahead my property list and scene plot.

Steve
I'm awfully glad to see you folks back again. I like a good dramatic sketch on my bill. I received the scene and prop plots, but I'm afraid you'll have to use the same old center door fancy. Hey, Al - let down the center door fancy.
(BOYS giggle and chatter)
Hey, Stan - you take good care of Mr. and Mrs. Hetherington, he'll check up with you on your props.

(BOYS Gamp - enter through C.D.F.)
(STEVE Xes to fags)
I'll run the whole gane of you off the stage, if you don't cut out your clowning. Paradise, send these boys to the dressing room.

Paradise
All right, Mac --- Off you go, Boys - to your dressing room.

Stanley
(To Boys, as they exit)
Boys, - save your strength - You have a matinee.
(BOYS exit talking)

Mrs. Ripley
(To her husband)
Ugh! Such people. I can't understand them. They're so queer.

Hetherington
Yes, my dear -- extraordinarily queer. I think queer is the world. They lack perception, my dear, of the finer qualities which go to make up the true artist of the legitimate drama.

Peaches
Aren't there peculiar looking people on this bill?
(Looking at Mr. & Mrs. Hetherington)

Paradise
Yes, and some of them are so moth-eaten, they look as though they've been buried and dug up.

Steve
(Turns to them)

(Enter DOLORES and RANDALL -- TERRILL is rehearsing)

Randall
Dolores, I'll have to straighten this out with the manager. You take care of the rehearsal.

(GIRL comesto Dlores with music)

Maybelle
(X to Dolores)
Dolores, - do you want your music?

(RANDALL X up to L. to Steve)

Dolores
(R.)
In just a moment. There is someone rehearsing now.

Randall
(Now to Steve)
Are you Mr. McAllister?
(Indicates his electrical apparatus)
My electrician tells me he's run into a snag.

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Steve
You'll have to take it up with the stage-manager.
(Indicates Stanley R.)
(RANDALL and BILL X to him -- DOLORES in Xing toward piano meets TERRILL - THEY greet each other very friendly)

Terrill
I knew you were on the Bill, Dolores -- My God, how I've longed to see you. The three weeks that I haven't seen you have been torture.

(TERRILL screens her from view of RANDALL up S. R.)

Dolores
(Looking about to see if she is observed by RANDALL)
Oh, Rodney, don't be so careless. Tom's furious. He suspects your interest in me is too intimate. We have had a terrible battle because of you. He's so insanely jealous. Please, for my sake, if you love me as you say you do -- do be careful, and I'll see you as often as I can.

Peaches
Paradise, did you ever have a platonic love affair?
(L.)

Paradise
(L.)
Oh yes, but his wife found it out.
(Looking directly at Dolores abd Terrill)

Terrill
But, Dolores, darling, I'm crazy about you. I love you so that discretion leaves me. When I see your beautiful body with such wondrous poise and grace dance and sway rythmically about the stage, my blood races through my veins like liquid fire, and consume all senses except that of my passion for you.

(DOLORES attempts to hush him, but lingers as he draws her close to him by one arm - THEY whisper balance of conversation --- MRS. RIPLEY has observed their actions --- turns to her husband disgustedly)

Mrs. Ripley
Ripley, dear, isn't it disgusting? How brazenly and boldly, some women in vaudeville conduct themselves before others.
(Indicating Dolores and Randall)

Ripley
(Looking at them)

Ripley (Cont'd)
It is demoralizing! But, my dear, we must see all, hear all and say nothing. You must be famished, my dear, -- I insist that you go and have breakfast.
(Exit)

(PARADISE has gathered together her six Manly-kins who are still clowning)

Paradise
Mac, where you going to put us to dress?
(To Steve Up S.R.)

Steve
In No. 12.

Stanley
Next to the acrobats -- and don't push the chewing gum out of the knot-hole.

Peaches
You don't think we'd do a thing like that?

Paradise
Not much!

(As THEY are trooping off, PARADISE and BUNNY are last to leave. THEY pass near Dolores and Terrill)

Bunny
(To Dolores)
Listen, sister, you better grab the band and let the drug store cowboy hit Main Street -- the girls will be waiting for him dearie.

Terrill
(BUNNY exits)
(Turns furiously)
You keep your remarks to yourself or I'll---

Paradise
You'll call her husband ---
(X R.)
to protect the lady's reputation.
(Exits)

(DOLORES takes her music from the Girls and confusedly Xes to Leader -- TERRILL restrains himself - PARADISE and BUNNY exit)

Terrill
(Looking disgustedly after Paradise and Bunny - turns to Dolores)
But for your good name, Dolores, I would have wiped the stage up with those queens.
(Bus.)
Until this evening a thought-kiss.
(THEY touch fingertips and shape lips into kisses as TERRILL Xes R.)

(As TERRILL leaves Dolores)

Maybell
(Xes to Dolores)
Oh Rod, you're such a heartbreaker.

Terrill
What time do I go on for the matinee?

Stanley
(Looking at him and then turning to his business)
Peruse the call board.

Terrill
You mean -- peruse -- perhaps.
(Exits)

(RANDALL recognizing Terrill's voice, watches him exit, then looks at DOLORES, who is busy with Leader and Orchestra - RANDALL's face shows suspicion and rising anger -- He checks himself from impulsively going to Dolores and Xes to McAllister)

Randall
Mr. McAllister, what would you suggest, that I do? I must play this date. This man said he had a card, and as this is the first time in the two weeks that he has been with me, that I had any trouble. I really don't know what to do on such short notice.

Steve
Just a moment. Al - take away the C. D. F. Stan - Have we an extra electrician we can put on Mr. Randall's act?

Stanley
Unless de Orpheum has copped them all, there ought to be one at the union.

Steve
Phone and get him right away.

(STANLEY exits on errand down R.)

Randall
(To Girls in his act)
You will always find on vaudeville bills some certain man who is perfectly willing to be most amusing, entertaining and pleasing, just like this fellow Terrill. Usually these men have only one thought in mind and that is to make you like them --- and like them so much that in your little fickle brains you forget the decent things your mother taught you. These men think nothing of visiting you in your dressing room, regardless of how little or how much clothing you may have on. But they usually guage their time so that you don't have much on -- and then under the pretense of a love for you which, they never feel -- things happen that shouldn't be done --- by children.

Dolores
(To LEADER, who is playing her music)
That's perfect tempo for our dancing ---
(Dances a few steps)
Now the tempo increases until the end of the number which must be very fast.
(Dance for fast finish -- RANDALL and STEVE are talking -- STEVE points to drops being hung by crew)

Steve
Oh, Mr. Randall --
(To Randall)
We're hanging your stuff now -- Don't worry about playing the date --- I'll see to it that you'll do that in any event -- but ---

Stanley
(Who has re-entered - X L.C.)
See that this bimbo gets a union travellin' card, or get another boy -- Only this time don't get one that worked at the Hip.

Randall
(To Steve)
That's mighty decent of you, Mr. McAllister. I'll make it all right with you before we leave.

Steve
(Indignantly)
No you won't make it all right with anybody -- We don't do things that way here.

Stanley
It's going to cost you a hundred and fifteen for the man.

Randall
How much? Gee, that's steep isn't it?

Stanley
That's the union scale and yer kin take it or leave it -- You know how it is.

Randall
But how about my electrician?

Steve
Well, he can tell our man what to do.

Stanley
But he don't dare touch de lights or nothin'.

Bill
Gee, can't I get the stuff out of the crates, even?

Stanley
Yeah, you can do that -- put your spiders and cables and de rest of the stuff over there.
(BILL starts away)
But don't try ter lay it out, Savvy?

Small Timer
(Takes Bill by arm D.S.R.)
Are you having trouble with your Union Card?

Bill
Yah?

Small Timer
Why didn't you come to me -- I'd have taken you over to the Union and fixed the whole thing up for you ---

Bill
Who do you know at the Union?

Small Timer
I know the big guy over there - what's his name? Well -- anyway -- ~~xxxxxx~~ something happened on the bill with me three weeks ago -- I took the guy over to the Union and squared up the whole thing up for him. Next time anything like that happens -- come to me -- I'll fix it up for you.

Bill
If you're such a good fixer -- why don't you fix up that lousy act of yours.

Randall
(To Steve)
Thank you ever so much both of you, Mr. McAllister, I'm

Randall (Cont'd)
doing a little change in the dance numbers and I wonder if there would be any objection to me rehearsing the girls on the stage?

Steve
None at all, providing you see to it that you are not in the crew's way.

(RANDALL nods his thanks and Xes to Dolores -- STANLEY exits)

Randall
That electrician relative of yours almost got us in a jam in this house --- I thought you said he had a travelling card.

Dolores
Why, darling, what's wrong? We haven't had trouble so far, and besides, I thought he had a card.

Randall
Whether he is a relation of yoursor not, I just had to make a change. He has managed to bluff his way through this last two weeks, but this time they called his bluff and that bluff is costing the act one hundred and fifteen dollars.

Dolores
Why worry me about it? If you're letting him out that's all there is to it -- We can't afford two electricians though we should have them. You girls run up and get dressed. We must have a rehearsal of the new number.

Randall
That is an indifferent attitude, and I don't like it, any more than I like certain other things---

Dolores
(Flippantly interrupting)
For instance?
(Continues with rehearsal)

Randall
For instance, young Miss don't-give-a-damn, Why were you so anxious to take this particular engagement? --- I wanted to lay off and build the new numbers. But you insisted on taking this particular engagement. Just what was your object?

Dolores
(Turning to Leader - purposely ignoring Randall)
That's right, professor, up to the last two bars; but from that point on -- adagio with three repeats of those two bars and then

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Dolores (Cont(d)
with the tempo increasing for the finish.

Randall
(Angrily and impatiently seizing her by the arm)
What the hell is the idea of trying to evade and answer ?
(Severely)
Just why were you so anxious to play this engagement -- That's what I want to know.

Dolores
(Rather flippantly)
Just what am I suppose to say?

Randall
You've kept your nose buried pretty close in the routing sheet of the "Billboard" and I want to know what the hell you were looking for in that route list --- What kind of a fool do you think I am? --- I'm way ahead of you, and I give you fair warning --- Cut it out!

(TED ARNOLD enters and Xes to Stanley)

Dolores
Say, what are you talking about? --- Are you trying to pick a fight with me? --- Just what are you driving at?

Randall
You knew damn well that louse Terrill was on this bill.

(STANLEY Xes to Steve with ARNOLD --- THEY talk)

Dolores
He is?

Randall
Yes -- he is.

Dolores
I didn't know that.

Randall
Oh, so you didn't know that.

Dolores
(Turning angrily)
However, I thought we had that out two weeks ago, and if you keep up this damned jealous imagination of yours, you're going to have a new partner as far as I am concerned ---

(Several GIRLS enter and begin practicing)

Steve
(Calling)
Mr. Randall! ---

(RANDALL turns and Xes to McAllister)
Now you and your electrician explain to Mr. Arnold, our electrician exactly what you want.

(RANDALL shows Arnold what's needed)

(OTTO BROS. enter, talking in German - DOLORES turns her attention to rehearsal with Leader - STANLEY Xes on stage business and there is a mutual recognition between him and the Otto Bros.)

Hermann
(Surprised)
Ach du liebe Gott! Fritz, choost look who vas diss!

Stanley
Ah, the Otto brothers!

(THEY hug each other in genuine affection)

Hermann
Ach how long iss it since I seen you, aindt it?

Stanley
The Flying Dutchman, Herman, Fritz and Carl. I haven't seen you since my Robinson Circus days.

Fritz
Yah, yah, yah -- das iss recht -- dass iss ein, zwei, drei -- ach, das iss seven years! Are you playin' on der bill, Stanley?

Stanley
I should say not. I own the theatre. I'm the property man of this theatre. No more fallin' around and breaking my neck.

Hermann
Pye, Golly, Fritz, didn't I always told you, Stanley vas always too smart for a dumb act.

Stanley
Where's the rest of the troupe? Ain't Carl witcha no more?

Hermann
Sure -- Carl -- he's vidt us, only he aindt vid us -- dot's der trouble --- vy ve can't play diss date.

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Stanley
What do you mean yer can't pay this date? He's witcha only he ain't, Gee, yer billed here -- yer gotta play it. Whatsa matter wit' Carl?

Fritz
Oh, he hast gefallen und busted by der collar-button -- der wertabress.

Stanley
What's he mean?

Hermann
No choost dots it. I vired by der house manacher, und den I didn't send dot vire. Ve came ofer tinkin' maype ve could vork a routine by Fritz und me --- Ach, Gott, maype Stanley - No I guess not.

Stanley
(Anticipating Hermann's thought)
Gee, I was tinkin' de same thing.

Fritz
Vot's dot?

Stanley
Are you still as sure of your holds as you used to be?

Hermann
Yah, yah, I'm sure of my holds -- almost -- only shlip vunce in a vile. Vy choost look, Carl hass peen vorkin' top on comedy shlip hold -- You know vat he does Stan, you know you used to do dot. Und only two times I drop him in all dese years.

Arnold
(To Randall)
You really need three electricians to handle an act like this. Who handles the moon while I handle the olivettes?

Randall
You won't have to worry about that. The house man handles the switch. You're working in unison off two spider-boxes and the moon has a mechanical riser.
(He demonstrates what he means)

(STEVE Xes to Stanley and Otto Bros. and addresses himself to Hermann)

Steve
Are you the acrobats?

Hermann
Yah, yah, Herr direktor -- but vun partner iss -- er -- iss - er.

Steve
Well you close the bill.

Stanley
Hey Steve. Wait a minute -- let him explain.

Fritz
Herr, direktor, choost vat Hermann mean, iss choost like diss---

Hermann
Dot's not der vay it vas. Dot's not der way it vas.

Stanley
Let Hermann tell it he knows more than the two of you.

Hermann
You see it was choost like diss. Carl he vass up dere, und it was shloppy und shlippery, und it vas so varm -- und - er - und-er.

Stanley
(Interrupts)
He's tryin' to tell yer Steve dat yer go no tumblin act. Unless they can get a routine put together for two people. But if they do that they got no comedy in the act. I know because I used to do the stuff that Carl was doin', back in the old circus days with the Robinson show.

Steve
Stan, we can hardly get an act here to take their place now.
(To Hermann)
Why didn't you let me know this?

Hermann
Vy, vy -- I made for you a telegram vire.

Steve
I didn't get your wire.

Hermann
I know dot. I didn't send dot vire. I come myself --- choost because maype Fritz und me -- somehow might be able to vork der dateund----und.

Stanley
Say, listen -- have you any money? Hey, Steve, I'd like to help the boys out. I know all the stuff and with an hour's

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Stanley (Cont'd)
practice I can be up in it. I got everything set on stage and so rather than get a new act in time for tonight, I can help them out -- and if you like it, all right -- if you don't -- it's up to you -- What d'ya say?

Hermann
Ach Gott, Stanley, you do dot for me. Ghoost like oldt time. You know dot, Stan. You vas better den Carl anyway.

Steve
If you think you can do it, Stan, and the props of all the other acts are taken care of, it'll be all right with me, but I hope you don't break your foolish neck.

Stanley
There's nothin' to it, Steve, it's an easy pipe for this baby---

Hermann
Yah, yah, dot vas chust like off der log fallin' for Schtan.

Fritz
He's good.

Steve
I hope his falling will be no harder than that.
(Turns away then back to Stanley)
Say Stan who is this fellow Arnold, the electfician on the dancing act? He acts strange. Do you know him?

Stanley
Sure I know him --- he's a pal of mine. He's a cross-word puzzle to most of the bunch at the union. You see, he don't say much. Seems to have something on his mind all the time. He comes from Boulder Creek -- worked at nearly all the theatres in these parts, but won't take a steady job in any of them --- He went to college and is an electrical engineer. He knows his stuff, Steve, and minds his own business. This is the first time we pulled him off the list -- The Orpheum gets him every couple of weeks.
(ARNOLD getting cables and lamps in position for light rehearsals -- DOLORES and the GIRLS dressed for rehearsal enter - RANDALL Xes to Leader -- Gives instruction on music tempo -- OTTO BROTHERS and STANLEY talk in dumb show -- RANDALL turns to girls)

Randall
Ready Dolores -- Ready girls -- come on snap into it --- Position -- Right from the beginning.
(Signals Leader - dance starts - continues with occasional directions from RANDALL)

C U R T A I N

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ACT TWO.

SCENE 1: Double-deck dressing room and corridor leading to the stage.

At Rise of curtain, TERRILL discovered in his dressing room, partly made up and rehearsing a song number before a mirror. To his entire satisfaction, he has a dauber in his one hand retouching his makeup during rehearsal. The other dressing rooms are unoccupied and dark.

Applause and music heard off stage.

Enter thru corridor from stage, Four MANLY-KINS, in female attire. They are sent to their dressing rooms. An ad lib in-audible running conversation being carried on as they go up steps.

Bunny
Peaches dear, did you see that glorious adonis directing traffic at Broad and Main Street?

Peaches
Do you mean the one on the horse, dearie. You know that's the statue of some General.

Bunny
Oh, perhaps it's General Coxey. They would direct anything around here dearie.

(Enter from dressing room, CHUCK and JOE)

Joe
What a mess you made of that step, you dumbbell. Here's the way it goes.
(THEY rehearse thex dance step)

Chuck
(Abruptly stopping)
That fool step is too intrik-kate --

Joe
You tumbled all over it dis show - Boy, what a time I'm having making your feet and your brain work together.

Chuck
I don't wanta use me brain when I use me feet. Besides dat, I'm tired.
(Stops abruptly in his dancing)
Dis step tires me too much.

Joe
If you would cut out runnin' around with the janes on the bill, a little dance step wouldn't make you tired.

Chuck
Why yer told me that before and I'm gettin' tired of you tellin' me who I can go wit'.
(As JOE exits to his dressing room, CHUCK pauses at bottom of steps)
(STANLEY enters from upstairs, comes down steps)

Stanley
Hello, Chuck.

Chuck
Did yer ketch the show, Stan? What did yer think of it?

Stanley
All right. Great.
(Continues walking back stage)

Chuck
(Calls him)
Say, Stan, have you noticed dis partner of mine?

Stanley
Yeah -- what about him?

Chuck
That's just it -- I don't get him -- can't figger him out.

Stanley
What's strange about him?

Chuck
Dat's what I been tryin' to find out. Yer see I only teamed up wit' him two weeks ago. My old partner was bumped off in a auto wreck. So I gets this bird. Well, he's been actin' funny from the start. But he don't seem reg'lar to me. I'm beginnin' to be suspicious.

Stanley
Well, if you're suspicious of him, he must do something odd.

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Chuck
He does. The first week he was wit' me every thing was oke, but the second week in his spare time, I found out he makes lampshades. Now that ain't right. I wouldn't mind if he got drunk or shot crap in his spare time -- but makin' lampshades -- phooey -- that's all wet. Here he is now, -- look him over --

(Enter Chuck's partner, JOE)

Stanley
(Looking him up and down)
I guess you're right. Whoppsi
(JOE turns quickly around)
I knew that'd get him.

Joe
Did you call me?

Stanley
Yeah -- I understand you make lovely lampshades?

Joe
Yes -- want to buy one?

Stanley
I'm quite interested.

Joe
I've got a dozen of them finished -- in all the latest colors.

Stanley
I'll get one for my boudoir.

Joe
Lovely -- I'll bring some down tomorrow, and you can take your choice. Mr. Stanley's your name , isn't it?
(Exits)

Stanley
(To Chuck)
He's all right --= nearly. There's no harm in lampshades. He's just an aesthetic type.

Chuck
Oh, yeah? -- well maybe I was wrong about him. If he's as you say, just an elastic type, why I guess I'll have to overlook his funny actions. --- But even so I'm gonna keep my eye on him.

Stanley
Yeah, you better watch him.

(During the last speech DOLORES and RANDALL enter their room, switching on lights as they enter)

Randall
Well, I'm sorry, but that's the way I feel about it, nevertheless.

Dolores
If you don't stop picking on me because I talked to Terrill last show, you and I are going to have a battle. I'm tired of being bullied all the time.

Randall
Well, I'm not going to allow my wife to be so damn loose, that she becomes the subject of questionable ridicule among stage hands and the other actors on the bill.

Dolores
Your insane jealousy runs away with you. I'm only trying to be courteous and congenial with other people on the bill. And since you're picking on me about this monologue artist, I'm going to tell you this. I'm getting tired of the manner in which you maul Flo - and the numerous rehearsals you think you must have with her to perfect her dancing. Do you think that I'm such a fool I can't see it's only for the purpose of having her body close to yours in all its blonde nakedness? And the tenderness with which you caress her and pull her about.....

Randall
(Interrupts her angrily)
Now stop that right where you are. Don't try to cover up a guilty conscience with some pretended show of jealousy on your part. Let me tell you something, if you don't want the beauty of this male milliner, Terrill, mussed up, don't let me catch you talking to him again.

(During above conversation DOLORES and RANDALL are beginning their disrobing and laying out their make-up...TERRILL has crossed and been listening at the door. The BROWNING SISTERS have been laughing and talking in dumb-show. The hoofers have been dancing and stopping intermittantly to correct some dance steps. At the conclusion of Randall's speech, there is a knock at the door. He opens it and discovers ARNOLD, the electrician)

Arnold
Mr. Randall, will you come out and give me the change in light-

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Arnold (Cont'd)
ing instructions? Your man hasn't shown up.

(RANDALL exits with ARNOLD - TERRILL listens as he hears the door close-- gets note from dressing table - hurries to door and slips the note under it - DOLORES jumps up, goes to door, gets note and reads it. During this business----)

Bunny
(Speak on raps)
Peaches, sweetheart, I think you're cheating on me.

Peaches
Oh, don't be such a moll. How could I cheat on you?

Bunny
Who burned the cigarette hole in your costume?

Peaches
Oh, damn it --- after I pricked my fingers a thousand times in making
(DOLORE'S and RANDALL'S GIRLS enter)
(CHUCK stops Flo)
the beautiful thing. Men are such uncouth things. It must have been that hoofer.

Bunny
What were you doing with a hoofer? I thought you promised no mixing on the bill. You're going to get in a hell of a jam some day.

Chuck
Say kid, will you go to dinner with me?

Flo
You better save it. You'll need it tomorrow.
(Goes up stairs with BOBBY)

Chuck
Gee, you're a thoughtful kid -- you look good to me -- you look like a million dollars.

Flo
(Stops on balcony - looks over)
Yes -- and just as hard to make.

Peaches
O, I must tell you about it!

(Simultaneous with this conversation the

GIRLS in Dolores and Randall's act come on three and then two - the HOOFERS try to flirt with the first three as they start upstairs to dressing room. The other two tarry a while with the hoofers, chat and giggle and then proceed up stairs and enter dressing room. DOLORES has finished reading her note for the third time, while she has disrobed and put on her make-up kimona. She kisses note and hides it among her effects. TERRILL goes to door and taps signal and DOLORES answers with two taps. Following the two taps, TERRILL and DOLORES throw kiss to each other thru door. TERRILL continues throwing kisses until OTTO and STANLEY enter room - THEY pause in-side, look at Terrill)

Stanley
A blockhead throwin' kisses to a wood-pile.

Otto
(Grunts and says)
Perichti
(Starts taking things off at dressing table)

Terrill
(Turns haughtily upon two intruders)
Of course you wouldn't understand, being so subnormally developed. I was just taking my last bow and throwing my salutations to my audience -- a thing which must be very carefully rehearsed -- I am an artist -- and every move I make must be guaged for its psychological effect.... That's the reason I'm topping the bill here...

Stanley
(Gives him razzberry with mouth noise - as he starts to disrobe)

(TERRILL has turned admiringly to his looking-glass as he finishes his speech. He turns suddenly on Stanley)

Terrill
A person of your mentality would do a thing like that. That's one of the reasons you're a dumb act.

Otto
I'll tank you nod to insinuation -- Mr. Ter-er-Ter-er...

Stanley
Mr. Terrible.....

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Terrill
(Reaching into pocket - produces card, hands it to Otto)
My card.

Otto
(OTTO looks at card)
Ach! Bad luck. Diss iss aace of spades. Himmel, somebody die maype, no?
(AS TERRILL exchanges card for one of his name cards)

Stanley
Yes, he's a lady-killer---

Terrill
My real card -- the jack of hearts.

(Business - During above conversation TERRILL turns to and from his mirror putting on finishing touches -- retouches in a certain satisfaction at Stanley's remark -- The chorus GIRLS are making up --- one is stretching with her leg on make-up table -- one Girl persistently whistles snatches of song while making up to the annoyance of the other Girls - The FAGS have been laughing and talking in dumb-show and donning their male attire and putting on street make-up - The HOOFERS have been in and out of their dressing room -- Back-stage across the corridor, stage hands have been passing to and fro)

Bobby
(Complains of whistling)
(Stops in stretching exercise - To Flo)
Say, listen, Flo, cut that whistling. I've got all the hard luck I want.

Flo
The hardest luck you ever had is -- you lost Rodney - and I got the dinner.

Jewel
You'll both have harder luck if this act closes.

Flo
Well, what's the matter with the act?

Bobby
Let it close. I found a sugar-daddy in town.

Jane
Yeah -- but sugar-daddies turn sour if you're out of work.

Jewel
You know, kid, you're only an attraction as long as you're behind the footlights... And they think they got something the other guy can't have, but then they throw you over ---

Jane
And believe me, kid, they always do -- the sudden stop makes you write home to mother.

(During Scene with GIRLS in dressing-room, TERRILL sees FRITZ in underwear and gives look of disgust. STANLEY has line to Terrill - "THIS IS GOING TO BE A TOUGH WEEK ON YOU." Just before this line, FRITZ shakes out his trousers violently)

Flo
Tell us what's the matter with the act.

Jewel
Oh, the act's all right, but some day there's goin' to be a split between Dolores and Randall and that split ain't far off.

Flo
Just what d'you mean by that crack?

Bobby
Ha, ha! You might of got the dinner, but the demi-tasse is gonna be damn bitter, kid.

Flo
You're talkin' like a pair of nuts. I can't see anything wrong.

(Business of JAP spraying room with atomizer)

Stanley
What the hell is this? -- Do you think, we are insects.

Jane
You're playin' one of the hoofers against Rodney -- and you're too busy playin' love-checkers to see what's happenin' in the act.

Jewell
If you weren't so dumb you'd see that Terrill's making a play for Dolores and she's falling for it like a sap ---

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Jane
Not only that, but Randall's getting wise to it, too ---

Jewel
----so get ready for the blow-up. When a jane falls for a ham like that anything can happen.

(Enter PARADISE, SMALL TIMER - to him at bottom of steps)

Flo
Well, let it happen. I been understudying her dance for a long time.

(GIRLS all laugh at her remark - Kid her)

Small Timer
Paradise -- will you settle an argument for me - My wife says your gown was made by so and so - and I says it was made by what's his name.

Paradise

Terrill
(Turning from mirror as he finishes making up)
Look and behold -- why girls leave home ---

Fritz
What again?

Stanley
Mr. Terrill - will you do me a favor-

Terrill
Anything within reason --

Stanley
How, hoe do you get these women? What's the attraction - that's what I want to know?

Terrill
It is charm, poise, personality, Capital IT - it.

Fritz
What is it - this it?

Terrill
Well, it isn't a handspring, so probably you wouldn't understand it. It's a gift - it can't be acquired. It is my magnetic attraction -- all the women fall for me, I can't keep

Terrill (Cont'd)
them away. It is embarrassing at times.

Stanley
Don't you ever get tired out?

Terrill
Occasionally, I do get a bit fatigued.

Stanley
Did you ever try Lydia Pingham?

Terrill
I never played the town she lives in?

Stanley
You remind me of one of her pills.

Terrill
Meaning not hard to take.

Stanley
But take two of them and see what happens -

(PARADISE at L.T. door)

(Exit to stage on stage business)

(PARADISE talking at Small Timer's door)
(STANLEY noting this)
(DOLORES has written her note - hides it as RANDALL enters)

Randall
Just look at this light plot -- I can't make it out myself -- No wonder that Arnold can't understand it -- I'm going to keep him and let that fourflushing relative of yours go. --- And Iam tired of having jams with the Union.

Dolores
If he won't do, just let him go -- it can't be helped. But don't let it excite you and upset you because it will interfere with your performance.

RAndall
(Xing to her)
Oh, I'm awfully glad you take it that way -- sweetheart -- I like Bill but he's been doing an awful lot of fumbling with our lights -- and this week above all, we can't muff -- any part of it -- because Thompson, the Orpheum's West Coast Manager wired he'd catch the act this week --- we might get forty weeks out of it.

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Dolores

(Pettingly)
You dear big boy - always fretting and worrying - put Arnold on and between us we'll see that the girls do their best.

Randall

(Taking her in his arms)
You wonderful pl -- Oh, Dolores -- if anything should come between us -- I don't know what would happen to me.

Dolores

Then please don't be so jealous --- You don't trust me - do you?

Randall

It isn't that -- it's that I know --
(ARNOLD knocks at door enters)

Arnold

I've got to run down-town and get some gelatins.
(Exits, after getting money from Randall)

(LESTER, QUEEN and TOTO enter from L.)

(ARNOLD exits to street)

Randall

(Xing down to Dolores)
I must rearrange everything for the next show -- so I will get made up first.

(STANLEY enters singing - LESTER, QUEEN stops him)

Lester

(Business of handing card to Stanley)
Would you mind giving this card to the Bird of Paradise --- why STAN, you remember me? Lester Queen?

Stanley

Oh, yes, what are you doing in town?

Lester

Laying off as usual - but it won't be for long.

Stanley

I'll say, "Queenie is calling".

Lester

Yes, - Don't forget, from London, Paris and New York.
(Walks to dressing room door - business of ACROBAT putting head out door)
Oh, my God!
(Walks away)

Stanley

Paradise - your lost Queen's here -
(Enter PARADISE)

Lester

Hello Paradise, you're looking wonderful - your act's marvelous.

Paradise

And I feel lousy.

Lester

(Does back kick)
Well, the real reason I came here - Toto is throwing a grand costume party tonight - and I want the crowd to come over. Say, where's that heavy lover on the bill. That big boudoir man ---

Paradise

Oh, you mean Terrill? You're going to invite that cluck?

Lester

Why not? I think he has an ear for music!

Paradise

Well, he's off key to me.

(LESTER QUEEN standing with PARADISE and TOTO)

(PARADISE tells Lester that TERRILL is dressing in room One with ACROBATS)

Lester

The acrobats? I just love - acrobatics.
(Enter TERRILL'S dressing room and greet him)
(After greeting)
What a terribly gorgeous robe you have.

Terrill

Yes, it's just a little thing I picked up in Paris.

Lester

With what else?

Terrill

No, I wasn't thinking of women that day.

Lester

Oh, by the way, would you mind coming to a very smart party tonight given by a very brilliant person in town - by Toto? You remember, Toto use to do a dog act.

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Terrill
Yes, I remember -- a canine act.

Lester
Can we count on you?

Terrill
Well, I always have a lot of engagements after the show. Tonight a very prominent society woman in town is giving a very exclusive party for me, so I'm afraid - -

Lester
But we will be very disappointed. Almost everyone on the bill is coming - the Bird of Paradise, the boys, Mr. and Mrs. Randall,
(Turn towards Stanley)
Stanley, the acrobats,
(To Stanley)
you're coming over, aren't you?

Stanley
Try to keep us away.

Lester
Oh, you will come, won't you?

Terrill
Well, I'll tell you, old boy, I don't think the party I'm going to will keep me very late. Perhaps, I'll run over.

Lester
Then, I can count on you, and you, and you -
(As he strokes the acrobats' head)
Lovely -
(Leave dressing room and cross to Paradise)
We'll have the cars over here at 11 o'clock.
(Exeunt, LESTER, TOTO and PARADISE, ad libbing)

(TED ARNOLD enters, carrying gelatins - Xes to Terrill's dressing room - Knocks and enters - TERRILL has just finished retailing an exploit to Stanley and the Acrobats - He has set out on his dressing table a number of photographs of women. ARNOLD addresses Stanley)

Stanley
Come on in -- Hello, Ted.

Terrill
Whose dressing room is <u>this</u>, Stan - Ours -

Arnold
Say, Stan, do you know if there is anything up in the prop room, that would look well in that new number Randall is trying out tonight?

Stanley
(Scratch head)
I'll take a look, after I get made up and let you know.

Terrill
The only thing that's needed to make Randall's new number a success, is me. But of course, I have no idea of helping him out.

Arnold
(Looking up sharply at Terrill, and then permitting his gaze to travel around the room - Spy the photographs)
You've got quite a collection of beautiful girls, Mr. Terrill.
(Moves over to take a better look at them)

Terrill
Yes -- some of them are pretty good - in fact more of them are bad. I pride myself on my good taste in women.

Arnold
(Picks up a photo and glances quickly at Terrill)
Do you mind ? - - - Here's a pretty girl. Who is she? Is she an actress?
(Keeps his eyes fastened on Terrill's face. TERRILL takesthe photo, looks at it)

Terrill
Let me see? I just don't recall... Oh, yes -- now I have it. She's a jane that lives in this town. She fell for me like a shot bird. A fair number.

Arnold
Is that so?

Terrill
Sure -- But they're all easy for me. You see, it's all in the method.

Arnold
Don't you ever fall in love?

Terrill
Of course I do, but only for a week or so at a time. Otherwise I would never be able to cover all the available territory -- you know what I mean.

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Stanley
He's just a pleasure man.

Terrill
Yes, I give them pleasure on and off.

Arnold
Oh, I see!

Stanley
It's all in fun with him.

Arnold
I see.
(Turns to Stanley)
Stan, will you do that for me?

Stanley
You bet.

(ARNOLD with a backward glance at Terrill, exits into corridor where STEVE greets him and asks him about an electrical effect for the Dolores and Randall act)

Arnold
(As he exits)
You won't forget?

Stanley
I won't forget.

(Continued business - STEVE comes on from stage to end of corridor with TED ARNOLD)

Steve
I'm trying to dope out some-thing to improve the setting of that dancing act. They need original lighting in that woodland nymph number. What can you suggest? We should have something around here to give color to that setting. I think we have some stuff in No. 4, that you could rig up into a new effect. Look it over and see what you can do.

Arnold
All right. I've got an idea. I'll see how it'll work out.
(ARNOLD hurries up steps - turns R., at top - as he does so, STEVE calls)

Steve
Hey, Brad!
(GRIP comes on)

Steve (Cont'd)
Get that straightened out there.
(Indicates pile of material in corridor)
Somebody'll break their neck on it.

Randall
Dolores, - I want to speak to Mr. McAllistar - I will be back in a moment.
(Exits)

Steve
I wish you fellows would be a little careful around here.
(STANLEY who is making up, hears Steve's voice and goes to dressing room - pokes his head out)

Stanley
Anything wrong, Steve?

Steve
No. Just getting this stuff off here, Stan.
(STANLEY spreading make-up on his face, Nods to him)
Well, feel a little nervous getting back into harness again?

Stanley
Oh, I'll be all right.

Steve
Good luck - knock them cold.

Stanley
That's what I'd like to do to everybody in the theatre.
(Exits to dressing room)

(Enter MARY ANN from L. -)

Mary Ann
(To Steve)
Would it be possible to see Mr. Terrill?

(CALL BOY enters)

Call Boy
Mr. Randall would like to see you on the stage, Mr. McAllister.

Steve
Tell Mr. Terrill, a young lady to see him.
(Exit)

Call Boy
(Knocks on Terrill's door and opens it)
First Call Mr. Terrill -- Mr. Terrill, there is a young lady

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Call Boy (Cont'd)

to see you.
(Closes door)
(To Mary Ann)
He will see you in just a minute.

Terrill

The line forms at the left.
(Exits)

Stanley

Just a pleasure man.
(STANLEY goes to get shoes -- As DOLORES slips note under door - STANLEY gets same. Ad lib business)

Terrill

Hello, dearie.

Mary Ann

I knew you were here and I just had to come.

Terrill

Why yes, I remember you - Mary Ann -- Glad to see you. Why how have you been? Did you get my letters.

Mary Ann

No. No. You mean you sent me a letter --- O --- O ---

Terrill

Yes, what's the matter?

Mary Ann

Then you didn't forget. You meant what you told me. You do care?

Terrill

Of course I care --- dearie.
(Bus.)
Of course I care.
(Bus. - Kiss)
Why, you're nervous, you're trembling.

Mary Ann

I haven't slept for days, weeks, months, thinking about you -- wishing , hoping, praying, that you'd come back. And today I learned you were here. O God! How can I tell you? It's just too terrible.

Terrill

What is this? What's it all about?

Mary Ann

Are you going to keep your promise?

Terrill

Promice? What promise?

Mary Ann

Don't you remember? You promised to marry me.

Terrill

Marry you?

Mary Ann

You don't understand. You've got to now.

Terrill

What are you trying to do - pull a fast one on me? Listen little lady, I'm too smart a guy to fall for anything like this... And another thing, from now on you keep your trap shut about this.

Mary Ann

But Rod, you've got to -- you've got to.

Terrill

Behave yourself -- Behave yourself.
(Thrusts her roughly from him - she strikes railing, falls, screams)

(CALL BOY enters)

Call Boy

You're wanted on the house phone, Mr. McAllister.

Steve

All right.
(Exits)

(CALL BOY Xes to Terrill's dressing room and knocks)

Call Boy

Playin' your overture, Mr. Terrill.
(Turns and exits)

(MARY ANN Has come clowly downstage and starts to mount steps - TERRILL, hurrying out of his dressing room in response to his call, pauses at seeing a Woman - he steps forward to give her a good look)

Terrill

Hello, dearie!

Mary Ann
(In a half-faint attitude)
Jack!

Terrill
What's the matter with you? Come on. Snap out of it! Who are you looking for?

Mary Ann
(Appealingly)
Have you forgotten me so soon? Won't you keep your promise.

Terrill
(Giving her a searching look)
Yes -- I do remember you.
(Coldly)
Promise? What promise. What are you trying to do -- pull a fast one? What's you idea?

(Enter PARADISE DUPONT who Xes between them)

Paradise
Whoops, excuse me, I'm intruding. Another of your wicked conquests, you big bad man.
(Starts up stairs slowly)

(TERRILL attempts to go - MARY ANN restrains him by quickly grasping his arm and turning him)

Mary Ann
Aren't you going to marry me, as you promised? O -- you've - you've just got to - now.

Terrill
Marry you. Why, you're crazy!
(He thrusts her roughly from him -- she strikes the railing of stairway - screams and falls in faint - PARADISE screams, rushes to her as TERRILL hurriedly exits to stage - Enter from dressing rooms, OTTO BROTHERS and STANLEY -- HOOFERS enter from dressing room L. -- ARNOLD appears at head of stairs, carrying some electrical apparatus -- he pauses, sees confusion - and hurries downstairs not knowing who the unconscious form is)

Paradise
(On her knees, raising Mary Ann's head in her lap)
You poor kid, you had an awful fall.

Paradise(Cont'd)
(Looking up)
Does anybody know this girl?

Arnold
(Leaning over Paradise's shoulder)
Good God! It's Mary Ann! What happened? -Let's get her a place to lie down.
(To Stanley)
Get some aromatic and a glass of water and bring it to No.7.
(Bus. of picking her up and carrying her off stage - HOOFERSlook at each other - PARADISE and OTTO BROTHERS follow ARNOLD down carridor toward stage)

Flo
(Opens door into corridor, looks out - turns back puzzled)
Gee, I thought I heard a woman scream. Did you girls hear it?

Jewel
No, you heard them queens next door, campin'.
(At this point GROUP enters. DOLORES dressing room unceremoniously, places MARY ANN on lounge. STANLEY enters right behind with water and aromatic and mixes her a dose. DOLORES places pillow under her head)

Dolores
Why, what happened to the poor kid?

Paradise
She had an awful fall. -- Like happens to all us poor girls.
(DOLORES gives Paradise a scornful look)
--- Oh, it's coming to you, dearie.

BLACK OUT

ACT TWO

SCENE TWO: Same as Scene One, Act Two.

At Rise of Curtain, we discover the PERFORMERS collected in the corridor and on the steps, leading to second tier dressing rooms. While GROUP is discussing in dumb show, excitedly, OTTO comes from L. corridor, enters his dressing room, closes door, sits down and makes up. DOLORES is rather hysterical and daubing her eyes. PARADISE is the center of an interrogating group in the corridor through which STANLEY and STEVE push their way downstage.

Stanley
I tell yer Steve, I don't know anything about it, except I heard a scream, and I found the girl flopped on the floor with this queen hangin' over her. The hoofers they.....

Paradise
Say, just what do you mean by insinuating, that I.....

Steve
Now just wait a minute, Here, you girls get back in your dressing rooms and if you fellers --
(To Browning Sisters)
are going out, go; if not, get back in your dressing room.
(To the Hoofers)
And the same goes fer you.
(Excepting STANLEY and PARADISE, the OTHERS retirn reluctantly to dressing rooms --)
(To Paradise)
Did you see what happened to this young lady?

Paradise
Well, it certainly was anything but what he says.

Steve
That's not what I asked you. Did you see what happened?

Paradise
Well, I didn't see everything that happened, but when I came off stage after finishing my act, I nearly collided with Mr. Terrill who was coming out of his dressing room, and proceeded on about my business. I had to walk around the young lady who was standing at the bottom of the steps as though

Paradise (Cont'd)
undecided what she was going to do. I went on up the steps. When I got half way up I heard a terrible scream, which naturally frightened me.... And looking down I saw the poor girl in a faint on the floor. Oh, it was horrible! She fell just as if somebody had hit her. I rushes down, seeing a sister in distress and almost ruined my gown stooping down and raising the poor dear's head. Of course at that point, this bimbo and those hoofers came running out of their dressing rooms. Naturally they saw me bending over her, I'm not heartless, you know. I have feelings.

Steve
(Advances to Hoofers door and knocks)
(HOOFERS come to door and he calls them outside -- during preceding dialogue, the GIRLS and the BROWNING SISTERS in their inquisitiveness have been listening at the doors of their respective dressing rooms, sneaking down corridor and looking over edge of balcony and ducking back again, and otherwise indicating their curiosity by their gestures)

Bunny
Oh, Peaches, don't be so curious.
(STEVE knocks at door)
Come in and sit down. When Paradise comes up you know very well she'll tell us all she knows, because she's not able to keep anything to herself. She's such an awful gab.

Steve
(To Hoofers)
Did you hear any noise in the corridor here, before the scream?

Hoofers
(Together)
No.

Steve
Well, if anybody fell down those steps, you'd be able to hear it in your dressing room, wouldn't you?

Joe
Gee, I'll say we would. We hear everybody that goes up and down them.

Stanley
Hey, Steve, I got to get in and get made-up. That's all you want of me, ain't it?

Steve
That's all, Stan.

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(STANLEY advances to dressing room as CALL BOY comes to Steve and says:)

Call Boy
Ted wants you on the phone, Mr. McAllister.

(As STEVE abruptly turns and hurries offstage, hoofers shrug their shoulders and start into dressing room - TERRILL strolls nonchalantly on from stage -- PARADISE confronts him - THEY look at each other - RANDALL who has been consoling and petting Dolores, after having finished his make-up, answers the door as ARNOLD knocks and is seen standing outside door with gelatins in his hand)

Bradley
Mr. Randall, some gelatins have just come for you.

Randall
I'll be right with you.
(Turns to Dolores)
Sweetheart, lie down and take a little rest. We have three-quarters of an hour, yet. And I'll be busy with Arnold that long. Bill hasn't shown up at all.
(He embraces her affectionately and exits)

Paradise
Say you -
(X.)
(To Terrill)
At last I've got you just where I want you. I always knew you were a rotter.

Terrill
I suppose you told everything you think you know.
(Contemptuous smile)
You don't think they'd believe you in preference to me.

Paradise
Oh, they'll believe me all right, in preference to you. I've taken care of that.

Terrill
What are you trying to do? Blackmail me?

Paradise
Now don't call names and don't try to scare me, for I don't care -- What I know, I know, and that's that.

Terrill
Well, let me tell you this - If I hear you have told anything

Terrill (Cont'd)
I'll beat your head off!

Paradise
No, you won't beat my head off, because I've got it on you and if I open my mouth - why you haven't got guts enough to hit anything but a poor, little, weak woman. Only a dirty louse would do the vile thing I know you've done and if you're going to do any punching of my head, you better begin right now, but I know you're nothing but a false alarm. And if you're a man, thank God, I'm a female impersonator --- why you yellow pup -- you couldn't even lick a lollypop!

Terrill
Just a little bitch.

(PARADISE continues to her dressing room. TERRILL pulls himself together and hurriedly enters dressing room -- in a braggardoccio manner he poses before Otto and Stanley)

Terrill
Boys, I tell you, it's a gift -- I had that audience in the palm of my hand -- they laughed and cried right with me.

Stanley
You mean right at you.

Terrill
You see, they don't get acts like mine in this house, often--- with my ability and art, my style, my magnetism, my appearance. Why, you'd have thought those young flappers were going to jump up on the stage and kiss me.

Otto
Yah, yah! Kiss you goot-pye!

Terrill
(Taking a hand full of mash notes from his pocket)
And as for mash notes - Listen to this one. And this is only one of thousands I get. Why look, a handful -- a handful -- just given to me as I came off stage.

Stanley
Yes -- a handful of bologny!

Terrill
(Reading letter as though he hadn't been interrupted)
Listen and learn, "Adorable Man... I have been entranced and thrilled by the gradeur of your, personality, poise and

Terrill (Cont'd)
magnetism; for such a man the greatest sacrifice would be too small a price. You seem to be the affinity of my soul -- my dream man"--- The balance is too personal... I'll read this one...

Stanley
I don't want to hear any of 'em. I know 'em by heart. I found one on de floor and stuck it in your mirror.

(Business - TERRILL goes to his mirror and as he reads note)

Paradise
(Who has been relating in dumb show the details of business downstairs)
Yes, and I just laid him out stinkin', the shopworn mess. I can't see what a girl can see in a pushover like that. I felt like smacking his face. It takes me a long time to get started, but when I do, I fly higher than Lindbergh ever dared to, and I haven't got a plane either. If I'd have stayed one minute longer, it would have taken him at least two weeks to dig the heels of my slippers out of his anatomy. The only thing he hasn't made is one of the lions in front of the public library.

Bunny
Oh, Paradise, sweetheart, don't be so upset, you won't be worth a thing for Toto's party.

Maybelle
I wish those Molls next door would cut out that bragging. I don't know how you girls feel, but I feel all upset with that woman screaming and the excitement around here.

Jane
Oh, do you feel that way too? Gee, it makes me think of home. There was always somebody screamin' in our house.

Jewel
Just 'tend to your knittin' kids, and be thankful it wasn't some one in our act doin' the screamin'.

Flo
Oh, Jewel, you make me tired, they ought to call you Calamity Jane, you're always carryin' a wet blanket around with you.

(TERRILL, after reading over his note a couple of times - turns to Stanley)

Terrill
What do you mean by reading my notes?

Stanley
I didn't know it was your note. I only guessed that. It had no name on it. And when I read it, it was addressed to my beloved Adenoids -- an' I knew it wasn't fer me 'cause I had mine cut out.

Terrill
You're with the right thing -- a dumb act. It's addressed to my "beloved Adonis" -- Adonis was a Greek god.....

Stanley
Gee, I thought it was for you, 'cause you remind me of a grease-ball. And when I got down to the second line and it says: "the glorious thrill you gave me, in our long, lingering kiss".... Den I knew it wasn't fer me.... So I just stuck it on your mirror. I didn't know which one of your flames it come from.

Terrill
Did you say you found it... or some one give it to you. How did you get it?

(NOTE: HOOFERSjoin MAYBELLS and JANE on Balcony -- dance steps)

Stanley
Oh, it was slid in under that door. Somebody was behind it pushin' it. Maybe it was the old man Randall, I don't know.

Terrill
Oh, don't be ridiculous. I know who it is. It's Flo. I have so many of them. All the girls in that act are crazy about me. Flo must have been with Dolores and sneaked this in under the door.

Otto
(To Terrill)
Ach, you talk girls -- piffle, piffle, piffle!
(To Stanley)
You want ve should rehoise dat last part again? Perfect makes practice. No?
(Opens door, looks out in corridor)
Dere iss room oudt here --- plendy!

(STANLEY and OTTO exit into corridor - As THEY do, TERRILL closes door, goes to door between rooms and listens --- taps signal -- DOLORES who switches off her light and stretches herself out for a rest on her couch. TERRILL leaves his room, watches rehearsal of OTTO and STANLEY for a moment or two and then exits into corridor leading to stage)

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Paradise
I tell you, boys, I don't know anymore than I've already told you, but I have a sneaking suspicion that Terrill has had something to do with some sort of a past that poor girls had suffered.

Bunny
But, Paradise, weren't you able to find out who the girl is?

Paradise
No, and down here it may be God's country, but I'm taking no chances in getting my hips in a sling by asking questions. I'll get the dirt from Toto, but what I hear I'll keep to myself, because I'm not going to get mixed up in any scandal.

(TERRILL enters Dolores' dressing room quickly, gives quick sign of caution to DOLORES, a furtive glance out the door up and down corridor -- closes door, comes to Dolores, embraces her, passionate kiss)

Terrill
Your note thrilled me so, sweetheart, I just had to come.

Dolores
But he may come back any minute.

Terrill
No. He's busy with the new electrician, he won't come back. You're secondary to him, you know that -- His act comes first and then you --- But you're everything to me -- first, last and always. Ever since the first time I laid eyes on you, I've been mad about you. All I could do was to eat, drink, sleep, think nothing but you.

Dolores
Oh, you're wonderful, marvelous---

Terrill
I love you, I need you, I want you.

Dolores
But not here, not now -- I'll try and see you tonight after the show.

(RANDALL enters, unsees by DOLORES and TERRILL)

But please go --- now.

Terrill
I can't, I can't --- To hold you in my arms, to kiss you, love

Terrill (Cont'd)
you, to have you --- oh, my marvelous, glorious---
(Wrapt in each others arms)

Dolores
You must go, you have gone crazy, and think nothing of my safety or of your own. Tom would kill you if he found you here. Go, I tell you. Go, for God's sake go.

(As THEY struggle during her pleading, with him to go, TOM RANDALL enters, stops inside of door, petrified by what he looks upon - DOLORES sees him, she screams and swoons -- TERRILL turns quickly as RANDALL advances)

Randall
You dirty, sneaking skunk---
(RANDALL plants a blow on Terrill's jaw - THEY fight - RANDALL besting TERRILL and knocking him through the door between the dressing rooms - he follows him up and fight continues in there until the attention of ALL the others on the stage are attracted and interfere -- As THEY are being separated by STANLEY - OTTO and STEVE who rush on them and drag the two of them out into the corridor, where the GIRLS, PARADISE and BROWNING SISTERS are looking on from the stairs and the balcony -- RANDALL tries to tear himself loose, shouting:-
You rotten, lousy bastard -- I'll kill you as soon as I lay my hands on you - You God damn son of a Bitch.

QUICK
CURTAIN

000305

THE PLEASURE MAN

ACT THREE

ACT THREE

SCENE 1: The Drawing Room of Toto's Apartment.

At Rise of Curtain, ALL the GUESTS are dancing to a jazz orchestra noise. At the conclusion of the first number there are several new arrivals announced by the master of affairs -- As EACH enter there is a few bars of music played.

1st Boy
I hear you're working in a millinery shop.

2nd Boy
Yes, I trim rough sailors.

3rd Boy
My, what a low cut gown you've got.

4th Boy
Why, Beaulah, a woman with a back like mine can be as low as she wants to be.

1st Boy
I hear you're studying to be an opera singer.

Oh, yes, and I knows so many songs.

You must have a large repertoire.

Must I have that, too?

Oh, look, I can almost do the split.

Be careful, dearie, you'll wear out your welcome.

I've had so many operations since I last saw you, I've been cut up, so, I look like a slot machine.

That's nothing, I have a gash from here to here.
(Illustrates)

00306

Stanley

(Looking about)
Hello fellers - Hello boys -- say, what a party this is -- band and everything -- some party -

Chuck

(Looking the place over)
(To Stanley)
Oh boy! What a swell dump this is!

Stanley

(Xing to Chuck)
Don't be calling this joint a dump!

(ALL GUESTS laugh and ad lib)

Bill

(Xing from Lester to Stanley)
Dey oughten't ter have unions in this town. Dis is a capitalist joint.
(Smelling the air)
I smell whiskey.

(Howls from GUESTS)

Stanley

Yeah, you've got a great nose for whiskey. It took more than just smelling it to put that shade of henna on your beezer.

(Laughter)

Toto

(Coming to the three of them)
I'm so glad you came - - - I'm so glad you came.

Bill

(Turning to Toto)
Say, what kind of a party is dis? Where's the giggle water?

Toto

(Assuringly)
Just rest your hips a moment - You'll get yours.

(LESTER takes the arm of Chuck and Bill and leads them toward the table with punch bowl. The noise of the GUESTS increases as THEY mill about - TOTO and STANLEY chatting -- Enter TERRILL and DOLORES, laughing as though at some very funny story -- THEY pause just inside of the door, still laughing. - STANLEY seeing them, shouts in a kidding manner---)

Stanley

Oh, the Pleasure Man is here ---

(DOLORES turns toward him - TERRILL looks him over smilingly)

Dolores

Good evening, Stan.

Stanley

Oh, hello, Miss Dolores -- Where is your husband?

Terrill

(Condescendingly - Xing to Stanley)
Well, how is the Beau Brummell tonight?

Stanley

(Imitating Terrill's manner)
Oh, everything's very algonquin, very algonquin - - - In fact it is quite the bologny - - You are here ahead of me - - I'd have got here sooner, but I stopped to see Ted Arnold, he's the new man on the lights of the dancing act - - his sister is pretty sick - - poor kid - - nice kid too - - I tried to bring Ted with me - - but he wouldn't leave his sister alone.

Terrill

(Taking cigarette from case - looking at Stanley searchingly, as he lights)
Awfully sorry about his sister --- I've heard she's a nice little thing.
(Abruptly turning to Dolores)
Will you have a highball, Dolores?
(Xing to her and taking her arm, coaxingly)

Dolores

(Upset at Stanley's remark)
No, I don't think-----

Terrill

(Coaxingly)
Oh, come on, join the spirit of the festivities, Dolores.

Dolores

(Smiling half heartedly, as TERRILL leads her toward punch bowl)
Perhaps I will - - I feel that I need something. - I really don't feel well at all.

Terrill

(As THEY cross)
Oh, come on, Dolores. You just imagine it.

Stanley
(Turning toward them)
Imagine it? -- Say, can't a lady feel sick if she wants to?

Chuck
(Taking from pocket a bottle of gin)
Where shall I put this gin?

(GUESTS all laugh and ad lib)

Bill
(Leaving crowd at table - half lit --
Xes to Stanley unsteadily)
A few more o' dem mint tulips an' I won't care for no unions.
(Taking Stanley by the elbow)
C'mon lemme squirt you a glass full.
(THEY cross to table)

(Ad lib from GUESTS)

Stanley
(Looking about room for Otto Bros.)
Where's the Otto Brothers - ain't they here yet? - - I guess they stopped off at Moe's to get their pants pressed.

Lester
(Xing to C. D.)
Why didn't they tell me? - I would have pressed their pants gorgeously - - and gladly - -
(Laughter and ad lib)
(Looking off as OTTO BROS. are heard off stage arguing in German)
The Otto Brothers have arrived.

(Enter OTTO BROTHERS to the strains of ? ? ? ? ?)

(OTTO BROTHERS come down, arguing in German about the address - hats on - STANLEY Xes to them and greets them heartily - TOTO to them with greeting. FRITZ gestulating, hits him in face - TOTO screams - GUESTS ad lib)

Stanley
Hey, where have you been? We thought the tailor burned up your pants.

Hermann
No - No - Ve vent by de wrong place - Fritz said der number vas 102 und it vas 201 --

Fritz
Dots not right - - der number vas 201 - you know dot -

(Ad lib CROWD)

Hermann
(Pushing Fritz)
Dat's not right - you vas wrong - dot's right.

Fritz
I vas not wrong - dat's right - you vas wrong.

(Laughter from GUESTS)

Stanley
Don't it say on the card?

Hermann
On de card ve don't got.

Fritz
Sure, it says on dat card.

Stanley
Well?

Hermann
But ve didn't got dat card mit us.

Fritz
Ve left it in der mirror-glass by der dressing room.

Stanley
Take your hats off - this ain't no coffee pot.

(Ad lib and Laughter)

(TOTO comes to them again)

Fritz
Have you got any good beer?

Toto
Oceans of it - Go right over there and give your tonsils a treat.

(FRITZ lifts hat with both hands and whoops) (THEY cross with STANLEY to table)

(BAND STRIKES UP A NUMBER)

Lester
Who is feeling gay enough to start the show -

(Ad lib from ALL)

(At this point, the Numbers start, supplemented by ad lib remarks and general noises made by the GUESTS)

(BELL is heard ringing - Several of the GUESTS run to door---THEY come back excited and announce ---

Peaches
It's Randall -- He's drunk and he's looking for his wife - What shall I tell him?

(TERRILL and DOLORES exit)

Paradise
Tell him she's not here - Do you want him to come in and make an arena out of this place?

Lester
Oh, let him in. There'll be a grand fight -- and all the gorgeous cops in town will be here.

Paradise
Yes, you'd love that. The last time the wagon backed up you almost broke your legs slipping down the fire-escape.

(As Waltz Strain dies, RANDALL enters slowly, obviously drunk and in savage mood. Dancing COUPLES are gradually aware of his presence as HE moves in to center and THEY fall away to each side and music stops)

Randall
Where is she?
(No One answers)
Where is she?

Bunny
Your wife isn't here, Mr. Randall.
(Goes to him)

Randall
Don't tell me she isn't here -- I know she is and I want her.
(Pushes Bunny away)

Repetti
My God, isn't he rough.

Randall
My wife and Terrill left the theatre together and I have damn

Randall (Cont'd)
good reasons to believe they're here.

Paradise
Why act like that, Mr. Randall? You may be mistaken about your wife --- why not give her a chance? None of us are perfect... We all make mistakes, you know.

Stanley
(Crossing to Randall, putting his arm around him while HERMANN does likewise at his right)
That's right, Mr. Randall, you're all wrong - your wife isn't here.

Randall
Is that right, Stan?

Stanley
Of course.

Toto
Why, Mr. Randall, you ought to be ashamed of yourself breaking into our party and frightening us all in this manner. It will take me three hours to relax --- my heart is beating like a Tom Tom.

Stanley
Come on, Mr. Randall, we'll put you into a taxi -- Maybe your wife is back at the hotel waiting for you now.

Randall
I'm sorry I interrupted your party -- I apologize -- I'll go but I'll get that rat -- I'll get him --- if it's the last thing I ever do.

(STANLEY, RANDALL and HERMANN exits, with RANDALL building up an "I'll get him" exit)

000309

ACT THREE

SCENE 2:

At Rise of Curtain, discovered STANLEY, PRINCESSTOTO, DOLORES and RANDALL. PARADISE, STEVE, CHIEF of POLICE BURBANK with Two ASSISTANT OFFICERS in plain clothes.

Chief
Mr. McAllister, the murdered man was a performer at your theatre, was he not?

Steve
Yes --- he was a headliner on the bill and frequently played this town.

Chief
Was Rodney Terrill a man who had enemies in this town?

Steve
Sir, he had enemies in every town he ever played in. I don't believe he had one true friend in this world.

Chief
I see. Now was there to your knowledge, any performer on your bill who was particularly hostile to Terrill?

Steve
He was disliked by all of them, Chief, with the probable exception of some of the girls. He had a great deal of charm for the ladies, Chief.

Chief
Hm --- Was there any one person that you know of, who might have been glad to see him out of the way?

Steve
(Hesitatingly)
Well --- he attempted to assault a woman in her dressing room, and was discovered by her husband, who gave him a sound thrashing.

Chief
A-- --- who was that woman?
(Looks around at those present, DOLORES shrinks back at her husband's side)

Steve
The lady present, Chief.

Toto
(Cutting in)
Not me, Chief.

Paradise
Nor I.

Chief
(Looking at them with scorn)
Now, Mr. McAllister, tell me --- I've known of such cases before --- did the husband make any threats --- they usually do.

Steve
(Looking uncertainly at RANDALL, who nods his head wearily)
Well, Mr. Randall, the lady's husband, in his rage threatened to kill Terrill. But Chief, I've known Mr. Randall a long time --- I --- I'd personally stake my reputation on his innocence of any murderous act.

Chief
The hand of murder fits anyone, Mr. McAllister. We're all potential murderers --- given a motive, the opportunity and the provocation of fear.
(Then to Princess Toto)
Say --- you!

Toto
(Jumps)
God -- don't be so rough!

Chief
What was your idea in throwing this party?

Toto
Well, Chief, I'll tell you --- You see I know most of the performers that play at Mr. McAllister's theatre. I used to be a performer myself. And a good one too. Some say I still am. Now I inherited quite a lot of money. So I like to spend it on my old friends in the profession when they come to town. Last night I invited the whole bill over for a gay time. I'm so lonesome here.

Chief
I know all that. But what about this man, Terrill? Did you invite him, when he was so disliked?

000310

Toto
Oh, he just floated over with the rest. I hardly saw him all night. He was in and out of this room. In fact everyone was in and out of every room in the house. The place is a mess. I didn't even see Terrill go upstairs. God knows I don't follow my guests around, although I know of some persons that do. I remember now that Terrill was around with Miss Dolores most of the time.

Chief
Oh, then she came here with Terrill?

Toto
Really, I couldn't say. I didn't see them come in. I only know they were here.

Chief
(To Dolores)
You came here with Terrill, didn't you?

Dolores
Yes.

Chief
Where was your husband?

Dolores
I left him at the theatre. He --- well, we weren't on speaking terms.

Chief
So you came here with the man who tried to attack you? And after your husband had beaten him for it?

Dolores
Mr. Terrill apologized to me. And he seemed so sincere --- that when he said he would like to be just a good friend --- why I believed him. So I came here with him --- Tom wouldn't forgive me --- wouldn't talk to me. Oh, I didn't know what I was doing. I love Tom --- but Rodney --- Mr. Terrill was fascinating --- he told me he loved me --- and I --- I foolishly, I know now, was thrilled at the thought of having made so charming a man care for me.

Chief
Your husband then was not at the party at all?

Dolores
I didn't see him, but I was told he had come here looking for me. They were afraid he would start a fight if he knew I was here with Mr. Terrill, so they told him I was not at the party.

Chief
Did any of you here, see and speak to Mr. Randall when he came in?

Paradise
Oh, we all saw him. He was intoxicated, and he insisted that his wife was here. Finally we got him to go without searching the place.

Chief
What did Mr. Randall have to say?

Paradise
Oh, he called Terrill a rat. And said that he'd get him. Of course he was drunk and didn't know what he was saying.

Chief
A jury will have to be the judge of that. Mr. Randall, where were you at the time of the murder, which was approximately 2:30 o'clock.

Randall
I --- I can't tell you.

Chief
You mean you won't?

Randall
No --- I mean I don't know --- I don't remember --- I was terribly drunk. I just remember coming here to look for my wife. After I left here I don't know where I went.

Chief
What were you doing in the garden, where my man discovered you?

Randall
I --- I don 't know. I can't think how I got there. As I just told you, after I left here I don't remember what happened to me. I must have wandered around --- finally coming back here to look for my wife again, convinced that she was here. The next thing I knew one of your men had seized me and brought me in. I must have just come to.

Stanley
If Mr. Randall killed Terrill, it was no more than the rat deserved. Chief --- Terrill was just a Pleasure Man --- he used to brag that he was a Pleasure Man. At first I thought he was great --- I wanted to be like him --- making the dames fall for me --- I even imitated him --- I wanted to be a Pleasure Man too. But now, I see what a snake he was..... Why didn't he leave good women alone... There are Pleasure Women too..... Why didn't he pick out his own kind.... Oh,

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Stanley (Cont'd)
Lord, from now on, I'm just going to be myself.

Chief
I don't suppose you ever studied surgery, Mr. Randall?

Randall
(Surprised)
Why no.

Chief
Mr. Randall, I place you under arrest on suspicion of murder of Rodney Terrill.

Steve
But Chief --- you have no proof ---

Chief
Circumstantial evidence warrants the arrest.

Dolores
(Throwing her arms about Randall)
Oh, Tom --- you didn't --- you couldn't --- you couldn't --- tell them you didn't.

Randall
(Wearily shaking his head)
I don't know... I don't know...

Paradise
(Meaningly)
I thought it wouldn't be long before that brute Terrill got his.... striking down a woman like he did Ted Arnold's sister. I understand the poor girl is dying from the effects of it.

Chief
What's this? Who is Ted Arnold?

Stanley
He's the electrician we called in to help out on Dolores' and Randall's act. I know the boy well. He's a fine fellow. I left him at his home looking after his sister, just before I came to the party.

Chief
Oh!
(Takes up some papers -- calls one of his Assistants)
Here, take my report to the district attorney's office.
(Reads)
"Rodney Terrill, actor, was the victim of some person as yet unestablished. Death was sue to an operation performed by

Chief (Cont'd)
someone who had a knowledge of surgery and who used instruments which were found, with some degree of surgical skill. Thomas Randall, actor, has been placed under arrest on suspicion, based on circumstantial evidence.

(The OFFICER takes the report from the CHIEF - STEVE and STANLEY exchange glances -- DOLORES sobs quietly)

(OFFICER enters with TED ARNOLD)

Chief
What's this?

Officer
Chief, - I think we've got our man. He surrendered himself. I brought him here for further information ---

Steve
Good God - - - Stan.

Chief
What's your name?

Arnold
Ted Arnold.

Chief
Tell us what you know.

Arnold
(As he is hand-cuffed)
I'm willing to tell everything....God! It'll help me to tell. To-night --- what I did --- that's only part of it. For the past two months this thing has been torturing me. Ever since I knew that my sister was used for some man's dirty sport. I didn't know who he was --- until today. But this morning --- from the moment - I saw him --- I knew. Then I saw my sister's picture in his dressing-room. And he spoke of her --- as if she were just one figure in the dirty parade that his life was. Then I found out that it was he who hurt her this afternoon --- hurt her so that she may not live. And right from that--- as tho' it were nothing --- I knew that he was starting his filth with Randall's wife --- It drove me mad --- I was insane --- but I didn't think he would die --- I didn't want him to die. I did --- what I did --- because I wanted him to live --- in pain --- and in shame --- and to know that he could never again use people for his rotten pleasure.

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Steve
But, my God, boy --- You're not only a murderer. What you did was obscene.

Arnold
Obscene --- obscene --- Mr. McAllister --- when I was in college --- in the laboratory --- we experimented with rats --- with vermin --- with poisonous things --- we worked on them --- so that they could never propagate their own kind --- the life I took from that man Terrill --- was no higher or better than that of a poisonous beast. Men can fight dirt with dirt, Mr. McAllister --- and still fight for what's clean --- I was crazed --- or I couldn't have done it --- but now I', not insane --- and I know what I did was right --- and I'm glad --- glad..... Take me away now, officer. I'm ready to go.

CURTAIN